Mr. ZAPRUDER. That must be it because there's another couple back there—I took some from there and I was shooting some of the pictures to start my roll from the beginning. I didn't want to have a blank and I shot some, in fact, they have it—the Federal Bureau of Investigation have those pictures.

Mr. LIEBELER. As you stood there on this abutment with your camera, the motorcade came down Houston Street and turned left on Elm Street, did it not?

Mr. ZAPRUDER. That's right.

Mr. LIEBELER. And it proceeded then down Elm Street toward the triple underpass; is that correct?

Mr. ZAPRUDER. That's correct. I started shooting—when the motorcade started coming in, I believe I started and wanted to get it coming in from Houston Street.

Mr. LIEBELER. Tell us what happened as you took these pictures.

Mr. ZAPRUDER. Well, as the car came in line almost—I believe it was almost in line—I was standing up here and I was shooting through a telephoto lens, which is a zoom lens and as it reached about—I imagine it was around here—I heard the first shot and I saw the President lean over and grab himself like this (holding his left chest area).

Mr. LIEBELER. Grab himself on the front of his chest?

Mr. ZAPRUDER. Right—something like that. In other words, he was sitting like this and waving and then after the shot he just went like that.

Mr. LIEBELER. He was sitting upright in the car and you heard the shot and you saw the President slump over?

Mr. ZAPRUDER. Leaning—leaning toward the side of Jacqueline. For a moment I thought it was, you know, like you say, "Oh, he got me," when you hear a shot—you've heard these expressions and then I saw—I don't believe the President is going to make jokes like this, but before I had a chance to organize my mind, I heard a second shot and then I saw his head opened up and the blood and everything came out and I started—I can hardly talk about it [the witness crying].

Mr. LIEBELER. That's all right, Mr. Zapruder, would you like a drink of water? Why don't you step out and have a drink of water?

Mr. ZAPRUDER. I'm sorry—I'm ashamed of myself really, but I couldn't help it.

Mr. LIEBELER. Nobody should ever be ashamed of feeling that way, Mr. Zapruder. I feel the same way myself. It was a terrible thing.

Let me go back now for just a moment and ask you how many shots you heard altogether.

Mr. ZAPRUDER. I thought I heard two, it could be three, because to my estimation I thought he was hit on the second—I really don't know. The whole thing that has been transpiring—it was very upsetting and as you see—I got a little better all the time and this came up again and it to me looked like the second shot, but I don't know. I never even heard a third shot.

Mr. LIEBELER. You didn't hear any shot after you saw him hit?

Mr. ZAPRUDER. I heard the second—after the first shot—I saw him leaning over and after the second shot—it's possible after what I saw, you know, then I started yelling, "They killed him, they killed him," and I just felt that somebody had ganged up on him and I was still shooting the pictures until he got under the underpass—I don't even know how I did it. And then, I didn't even remember how I got down from that abutment there, but there I was, I guess, and I was walking toward—back toward my office and screaming, "They killed him, they killed him," and the people that I met on the way didn't even know what happened and they kept yelling, "What happened, what happened, what happened?" It seemed that they had heard a shot but they didn't know exactly what had happened as the car sped away, and I kept on just yelling, "They killed him, they killed him, they killed him," and finally got to my office and my secretary—I told her to call the police or the Secret Service—I don't know what she was doing, and that's about all. I was very much upset. Naturally, I couldn't imagine such a thing being done. I just went to my desk and stopped there until the police came and then we were required to get a place to develop the films. I knew I had something, I figured it might be of some help—I didn't know what.

As to what happened—I remember the police were running behind me. There

were police running right behind me. Of course, they didn't realize yet, I guess, where the shot came from—that it came from that height.

Mr. LIEBELER. As you were standing on this abutment facing Elm street, you say the police ran over behind the concrete structure behind you and down the railroad track behind that, is that right?

Mr. ZAPRUDER. After the shots?

Mr. LIEBELER. Yes.

Mr. ZAPRUDER. Yes—after the shots—yes, some of them were motorcycle cops—I guess they left their motorcycles running and they were running right behind me, of course, in the line of the shooting. I guess they thought it came from right behind me.

Mr. LIEBELER. Did you have any impression as to the direction from which these shots came?

Mr. ZAPRUDER. No, I also thought it came from back of me. Of course, you can't tell when something is in line—it could come from anywhere, but being I was here and he was hit on this line and he was hit right in the head—I saw it right around here, so it looked like it came from here and it could come from there.

Mr. LIEBELER. All right, as you stood here on the abutment and looked down into Elm Street, you saw the President hit on the right side of the head and you thought perhaps the shots had come from behind you?

Mr. ZAPRUDER. Well, yes.

Mr. LIEBELER. From the direction behind you?

Mr. ZAPRUDER. Yes, actually—I couldn't say what I thought at the moment, where they came from—after the impact of the tragedy was really what I saw and I started and I said—yelling, "They've killed him"—I assumed that they came from there, because as the police started running back of me, it looked like it came from the back of me.

Mr. LIEBELER. But you didn't form any opinion at that time as to what direction the shots did come from actually?

Mr. ZAPRUDER. No.

Mr. LIEBELER. And you indicated that they could have come also from behind or from any other direction except perhaps from the left, because they could have been from behind or even from the front.

Mr. ZAPRUDER. Well, it could have been—in other words if you have a point—you could hit a point from any place, as far as that's concerned. I have no way of determining what direction the bullet was going.

Mr. LIEBELER. Did you form any opinion about the direction from which the shots came by the sound, or were you just upset by the thing you had seen?

Mr. ZAPRUDER. No, there was too much reverberation. There was an echo which gave me a sound all over. In other words that square is kind of—it had a sound all over.

Mr. LIEBELER. And with the buildings around there, too?

Mr. ZAPRUDER. Yes, the reverberation was such that a sound—as it would vibrate—it didn't vibrate so much but as to whether it was a backfire—in other words, I didn't from the first sound, from him leaning over—I couldn't think it was a shot, but of course, the second—I think it was the second shot. I don't know whether they proved anything—they claim he was hit—that the first bullet went through him and hit Connally or something like that—I don't know how that is.

Mr. LIEBELER. Well, there are many different theories about that. One thing I would like you to do now—we have a series—a little book here that is Commission Exhibit No. 885 and it consists of a number of frames from motion pictures and I want to show you certain numbers of them which are important to our work and ask you if those look like they were taken from your film and if in fact you could recognize it as you look through this book that these are individual frame-by-frame pictures of the pictures that you took.

Mr. ZAPRUDER. Yes, they are frame by frame and they weren't very clear, for the simple reason that on the telephoto lens it's good to take stills—when you move—did you ever have binoculars and every time you move everything is exaggerated in the move—that's one reason why they are kind of blurred—the movement. Now, you want me to identify whether these are my pictures?

Mr. LIEBELER. Yes, sp
No. 185 on the back of
if you can and tell us
be the pictures or copies
camera?

Mr. ZAPRUDER. Well, I
the film I had—these ar

Mr. LIEBELER. Well, th

Mr. ZAPRUDER. Well, i
Street. Is that it? I'
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the pictures where did t

Mr. LIEBELER. This is
it?

Mr. ZAPRUDER. They h

Mr. LIEBELER. Yes, I t
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Mr. ZAPRUDER. That's
that's what I thought it v

Mr. LIEBELER. You th
pictures in Commission E

Mr. ZAPRUDER. Now I
and all that.

Mr. LIEBELER. Yes—I
stand what we are tal
work shown in the bac
Exhibit No. 885, with t
the background of Hudso

Mr. ZAPRUDER. Yes, th

Mr. LIEBELER. Now, s
been numbered 185 and
that we are looking at n

Mr. ZAPRUDER. Yes.
there.

Mr. LIEBELER. Yes; an

Mr. ZAPRUDER. Yes;
fired, was it? You can't

Mr. LIEBELER. (no resp

Mr. ZAPRUDER. I beli
course, on the film they
enlarge it in color or in
an enlarger here for you

Mr. LIEBELER. In any
sir?

Mr. ZAPRUDER. Yes.

Mr. LIEBELER. And 18

Mr. ZAPRUDER. Yes.

Mr. LIEBELER. Now, I
picture 207 and turn
to come in the picture—

Mr. ZAPRUDER. Yes;
told them I was going to

Mr. LIEBELER. But the

Mr. ZAPRUDER. Yes;
happened—I think thi

Mr. LIEBELER. Do yo
do you remember that
and the motorcade itse
sign comes in the view?